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Advice as to the placing at public or
private sale of art works of all kinds, pic-
tures, sculptures, furniture, bibelots, etc.,
will be given at the office of the AMERICAN
ART NEWS, and also counsel as to the value
of art works and the obtaining of the best
"expert" opinion on the same. For these
services a nominal fee will be charged. Per-
sons having art works and desirous of dis-
posing or obtaining an idea of their value
will find our service on these lines a saving
of time, and, in many instances, of unneces-
sary expense. It is guaranteed that any
opinion given will be so given without re-
gard to personal or commercial motives.

ANNOUNCEMENT

The first of a series of records of
prices, buyers, etc., at all important art
and literary sales, in the United States,
that of the Brayton Ives prints, is now
ready at the "Art News" office No. 15
E. 40 St., where it can be had at 25
cents a copy. It will also be mailed on
order, postage prepaid, for the same
amount.

The second in the series of records
that of the Blakeslee and Duveen pic-
tures, will be ready next week—also at
25 cents. These record lists will be uni-
form in size, will be made a permanent
feature, and bound together at the close
of each art season under the title of
American Art and Literary Sale rec-
ords.

THE CLOSING ART SEASON.

Although the art season still bids fair
to last at least a fortnight longer, two
weeks beyond its closing in normal
years, and although there are still nu-
merous exhibitions open, and a few an-
nounced—the important sales both art
and literary, are about over, and other
signs point to the near dropping of the
curtain for the summer months.

It has been an extraordinary art sea-
son indeed. Beginning last October
with an almost total paralysis of busi-
ness in Galleries and Studios—which
lasted well into December, it was not
until after the Christmas and New
Year holidays that any real season may
be said to have started. Then came a
change, dating from the sale of the
Ichabod Williams pictures, which con-
sidering the still prevailing business
depression was an unlooked for suc-
cess, both in bidding and prices. This
comparatively successful sale proved
that good art works were still in de-
mand, and wonderfully stimulated
dealers, artists and collectors.

In late January came a crowding se-
ries of exhibitions, more sales and re-
newed confidence and hopefulness, and
with March and the very successful is-
sue of the Brayton Ives print and book
sale, the sale of the Morgan porcelains
and Fragonard panels, and still more
with a sudden boom in the stock mar-
ket—the art business became lively and
has so continued until this late date.

Of course the season has not been a
prosperous one—that was out of the
question with the great European war
raging, but it has brought an agreeable
surprise towards its close, and one that
augurs well for the next season, to
open in October.

The lesson of the closing art season
is that even with Europe at war there
is still enough art interest in America
to make for business and activity at
home, and that this country, more than
ever, has become the real art mart of
the world.

CORRESPONDENCE

More about Art and Ridicule.

Editor AMERICAN ART NEWS.

Dear Sir:

Mr. Bolton Brown's answer to my letter
is answered in the letter to which his was
an answer. I therefore have nothing further
to say except to criticize Mr. Brown's
methods in debate.

One of my family recently received a
letter in which was this sentence: "Mary
never bathes in the ocean on Sunday." The
letter was torn up, thrown in the waste
basket, the ashman came along, put part of
the rubbish in his cart and the rest of it
was scattered to the winds. A neighbor
found the following on her lawn: "Mary
never bathes." The rest of the sentence
had wandered somewhere else. The
neighbor asked: "Who is Mary who never
bathes?"

The unfair method in a controversial
fight is quoting one in part. The sentence
quoted by me from George Moore ex-
presses a partial truth; which, taken by
itself, might have a demoralizing effect on
the young, and as Mr. Brown says has him
"quite backed off the boards." My applica-
tion takes on a totally different meaning
when taken in connection with my words
which followed: "But in the evolution of
the human soul, love has developed from a
passion to a religion."

I knew I was treading on dangerous
ground when I used the word "gentleman."
It belongs to the Victorian Age (the trouble
is that we have no word to take its place).
I therefore added; or if you prefer it, a
man (or woman)." So he uses another

"dumdum" in the shape of incomplete quo-
tation.

What would Mr. Brown think of me if
I cut one of his pictures in half and ex-
hibited it as a Bolton Brown? That is what
he had done with my sentences.

I am a little surprised that a man so
clever as Mr. Brown should drag in the
name of Comstock—dear old Comstock,
what would the scoffers at decency do with-
out him?

Mr. Brown advocates ridicule because it
improves perspective. It is possible that
any partisan of Matisse believes in any-
thing so academic as perspective, linear,
aerial or mental?

The greatest thing in religion, love and
art, is reverence, and reverence and ridicule
do not go together.

I do not deny that there is a place for
ridicule, but Goethe says there is nothing
so characteristic of a man as what he con-
siders ridiculous.

Respectively,

N. Y., May 3, 1915. Charles Vezin.

"Gadfly" Stings Boston Art Critics.

Editor AMERICAN ART NEWS.

Dear Sir:

Having been more intimately associated
with art critics than ever before, questions,
in Protean confusion have passed before my
brain.

Why is it that in these seemingly very
humane people talking as the rest of us,
with strong sentiments, likes and dislikes,
that their criticism often burns so palely?
Is art so low that their divine thirst for
beauty is easily slaked? Is it damning with
faint praise? Non-committal—do they wish
to be unprejudiced, hiding themselves in
the cool blue flame of reason? I have
heard it said that in condemning they are
treating the artist unfairly for the latter has
little chance to reply. Are they not treating
art as well as the poor public as unfairly?

Oh, for the penetrating, if some times
perverted, judgment of a Carlisle in art
criticism. Something to get beneath our
anaemic skins, to rouse our blood to a
sense of good and bad, something on which
to build our ideal castles of art for surely
criticism is creative.

We admit the faults of Michael Angelo
but praise his virtues as those of a god.
Can we not acclaim, although we point out
faults? Art not our faults the very pyres
on which our virtues are kindled?

Must we limit ourselves to a single system
of ideals? Cannot true artists, even working
from different points of view, still be great?
Must we limit ourselves to one school,
however good it may be? Are there no
such things as open-mindedness and co-
operation? Do not the extremes meet when
we can appreciate others as well as our-
selves?

Why in Boston, do we have no larger in-
terest than our own painters, although they
are good? Do we as artists, in not corre-
lating with this much-abused public, do them
and ourselves an injustice? Some one must
paint; some one appreciate! Is there not
enough enthusiasm (and I accuse the artist
a bit for not trying to educate the public),
to desire a comprehensive vision of what
the whole world is doing? We talk about
our culture. Can our culture be great and
our outlook of a ten-mile radius? Did
Rome in the 15th Century owe its greatness
only to Rome or to Florence, the rest of
Italy and the world? Is not public spirit
only keen as its competition is universal?
Where is the spirit that would make a na-
tional, or would it might be, an international
exhibition, a part of the vital interest of
each year?

O, Boston, is Thine own culture, Thy
citadel's wall so high, that none may escape
into the outer world, none enter? Who are
they—the "knockers," these that "knock"
to get out—those that "knock" to get in? Not
they who fight among themselves for they
weaken the city. Is not Thy real strength
in the active rather than the passive mood?
Boston, May 5, 1915. Gadfly.

An Appreciative Subscriber.

Editor AMERICAN ART NEWS.

Dear Sir:

Enclosed find check for my renewal sub-
scription to the AMERICAN ART NEWS for
the year. It is worth every cent of the
money, too.

Yours truly,

(Miss) M. Frances Williams.
Tennessee College,
Murfreesboro, Tenn.,
May 4, 1915.

OBITUARY.

Jeremiah O'Rourke.

Jeremiah O'Rourke, who was supervising
architect of the Treasury Department at
Washington under President Cleveland, died
in Newark, N. J., on April 23rd. He de-
signed, among other churches, the Sacred
Heart Cathedral in Newark, and the Church
of St. Paul the Apostle in this city.

(Continued on Page 6)

LONDON LETTER.

London, April 28, 1915.

A pathetic little incident marked the sixth
day of the Red Cross Sale at Christie's for
proceedings opened with the announcement
by the auctioneer, Mr. Lancelot Hadden, of
the sudden death of his partner, Mr. Walter
Agnew, with whom he had been associated
for no less than 26 years, the partnership
having been marked throughout by the
greatest harmony and agreement.

Crowds continued throughout its duration
to flock to the Sale; indeed the number of
attendances seemed to increase as it pro-
ceeded. The first impression of 6,000 cata-
logs was soon exhausted and a fresh supply
printed. The dense crowds thronging the
rooms excluded all possibility of viewing
the "lots," so that those who failed to in-
spect the goods prior to the auction, stood
only a poor chance of making any useful
examination of them later.

The next event of interest at Christie's
will be the Jackson Sale arranged for May
14, and which will be the most important
auction room fixture of the season. Only
the pictures and furniture are to come un-
der the hammer and of these the pictures
are by far the more interesting. Mr. Jack-
son was a Fellow of Worcester Oxford and
his collection bears the marks of having
been brought together by a man of great
erudition as well as of considerable taste.
Several of the Italian Primitives were ac-
quired from the collection formed by the
artist, Johann Ramboux, whose researches
in connection with mediaeval art inspired
much of the latter-day interest in the paint-
ings of that period. Very important, both
historically and artistically are the predella,
wing and small panel from an altarpiece by
Spinello Aretino, in the possession of the
Convent of Monte Oliveto Maggiore until
its suppression. Of extremely rare quality
also are the two shutters of a triptych be-
lieved to be by Agnolo Gaddi and represent-
ing the Angel of the Annunciation, the
Virgin, St. Christopher and the Crucifixion.
The Florentine Schools of the 14th and
15th Centuries are represented by several
exquisite examples, attributed to the
Lorenzetti, Pietro di Domenico and Jacopo
del Sellaio respectively while certain Sienese
trecento pictures are of the highest impor-
tance. Particular interest attaches to a
"Christ at the Column" by an artist named
Pietro Paolo da Imola, no other example
of whose work is known to be extant. It
is thought, however, by experts that this
single picture may afford the opportunity of
fixing the authorship of more than one work,
whose origin has up to the present been
uncertain.

Following the Jackson Sale will come the
dispersal by Christie's of the collection of
pictures, engravings and furniture formed
by the late Sir Walter Gilbey, the actual
sale being arranged to take place at his seat
in Essex. About five years ago Christie's
superintended the sale of a number of sport-
ing pictures and engravings belonging to
the late baronet, over £11,000 being realized
on that occasion.

An interesting development in art teach-
ing is the inauguration, under the superin-
tendence of Mr. John Hassall, R. I., Mr.
Arthur Hacker and others, of a garden
studio, in which students will learn to study
the model in the open air in the ordinary
conditions of lighting and atmosphere, in-
stead of in a studio where the light is
artificially concentrated. In drawing an ob-
ject upon which the light falls from all
quarters, the student cannot fail to derive
greater experience than when learning to
copy one which is lighted from a single
direction only and there is every reason why
the new venture should be accompanied by
the most valuable results, bringing variety
and increased powers of observation to the
equipment of the student.

"Arts-in-War-Time" Display.

The Guildhall Art Galleries are at present
devoted to an "Arts-in-War-Time" exhibi-
tion, arranged for the benefit of the artists
who have been seriously affected by the war.
At the opening ceremony, performed by the
Lord Mayor, a canvas by Mr. Sargent sold
for £250, the whole of which sum will go
to the fund. A number of the exhibits are,
of course, on sale for the benefit of the art-
ists who painted them, but valuable gifts
come from many of our leading painters.
David Murray sends a characteristic land-
scape, Solomon J. Solomon a fine pastel and
Mr. Clausen an extremely decorative water-
color. In fact those who have given, have
given of their best and if the proceeds are at
all in proportion to quality, the Fund should
benefit to a very substantial degree. Later
on the Corporation Galleries will be occu-
pied with an exhibition of war pictures by
artists of the Allied Nations, to which the
French Government has promised the loan
of 40 military pictures by the finest French
painters from the Louvre, Luxembourg and
Versailles. This is a concession never be-
fore granted.

L. G.-S.